

# LIBERAL PLAN FOR THE TERMINUS OF THE NEW BRIDGE

President of Municipal Art Society Solves a Vexed Problem.

## FAVORS A FINE PLAZA.

Approach of Blaswell's Island Span Should Be Carried to Fifth Avenue.

"In England, by special act of Parliament, the excess condemnation law sets the egg upon its proper end."

The speaker, Charles R. Lamb, president of the Municipal Art Society, was discussing the problem of an adequate and artistic terminus at the Manhattan end of the Blaswell's Island Bridge. Mr. Lamb favors a liberal policy by the city of New York in providing the proper approaches to the new structure and, in making his point, cited the manner in which London is now being beautified architecturally at no cost to the city whatever.

"This excess condemnation law permits the city of London to take more than the particular amount of land needed for a public improvement," he said. "For instance, they are now laying out the King's Highway, which, when completed, will run from the Strand at the New Law Courts to High Holborn, and be as handsome a course as there is in all Europe. Does Not Cost a Penny."

The improvement will not cost London one penny, for under the new law the city has taken over some thirty odd streets and squares, which will not only include the proposed King's Highway, but round it on either side. The abutting land is being resold, and the increased value of the land pays the whole cost of the improvement. Don't look as if the English were slow, eh?"

"Here is the point: The British Parliament now holds that where a municipality makes an improvement alone has the first right to the natural increase in value of the abutting property. In New York this profit goes to the pockets of the political men who stand in with the politicians who will be only a matter of time until we rise to the cold justice of the English law, by legislative act, copy large from burdensome taxation. The land reold simply pays for the public improvements which now only enrich the politicians and their friends."

**Lawyers Are Busy.**

Lawyers who make a specialty of territory in and around the Manhattan end of the Blaswell's Island Bridge. They are carrying plans which they claim to have obtained from an official quarter, and are prepared to get options, and their work in the interests of the proof of the charge laid against the American system by Mr. Lamb.

And no one looks to the benefits of the city's output of art interest in what is going on at the Manhattan end of the new bridge," said Mr. Lamb.

An announced taking of one hundred feet along the west side of Second avenue between Fifty-eighth and Sixty-first street, and the demolition of the entire block, brought to Third avenue, between Blaswell's Island and Sixth Avenue, does not solve the problem at all. What is needed is an outlet for the travel which must necessarily come as the city's present and present disgraceful conditions at the Brooklyn Bridge will be repeated up town on an even greater scale."

Mr. Lamb favors the widening of Second avenue through to Fifth avenue, and his organization has already prepared plans to that end.

"Our plans I greatly fear have been presented to the theatre with absolutely no recognition of the fact," said Mr. Lamb. "The city of New York has given no paid experts who are there for no other purpose. Let them get busy."

**For Terminus at Fifth Avenue.**

Mr. Lamb is certain that with the aid of legislation such as the Excess Condemnation law, the cost of the approach to the bridge could be kept within six figures. The suggestion for this plan, however, has been made by the city between Fifty-ninth and Sixtieth streets, all the way from Second avenue to Fifth avenue, was a proposition which the great majority of Mr. Lamb and his associates in the Municipal Art Society.

We shall undoubtedly look into this matter at our next meeting," said Mr. Lamb in conclusion.

The Municipal Art Society has a membership of eleven hundred, and carries on a series of lectures by distinguished architects of the city, as well as prominent men in various professions. Among those interested in thus promoting culture are Mr. George Pont Morgan, sr.; J. Pierpont Morgan, jr.; Calvin Tompkins; C. G. Israel; D. F. Hamlin; John Jacob Astor; George W. Vanderbilt; John Dewitt Warner; T. G. Phelps Stokes; Spencer Trask; George J. Gould; Josephine Schenck, the Rev. Morgan Dix and others.

**GOLFOGLE WANTS TO BE ASSURED.**

Candidate for Congress Would Like Indorsement of Independence League if He's to Run.

Among the friends of Congressman Henry M. Goldfogle there is talk to-day of his declining the renomination for Congress, which was given to him unanimously by the Ninth District Democratic Convention. Congressman Goldfogle, it is said, would like the indorsement of the Independence League if he is to run.

His opponents are Charles S. Adler, Republican, and Morris Hillquit, Socialist. Last election the district went Democratic by about 600, largely because of the popularity of Goldfogle. With the great number of votes that would be lost to the Democratic candidate unless he is on the Independence League ticket, it is pointed out the district stands a good chance of going Republican.

# In and Out of the Theatres

ESPITE the death of Sir Henry Irving and the care that has been taken to distinguish H. B. Irving from his father, a surprising number of people seem to imagine that it is the father and not the son who is playing in New York. Each day brings the young English actor letters written to the elder Irving. When he arrived, there was a stack of that sort of mail awaiting him.

One thing that delights me," said Mr. Irving, "is the cordial friendship shown me on every hand. It is a great stimulus to know that my audiences are so friendly. I was told, you see, that your American audiences, and particularly New York audiences, were coldly critical and that it was difficult to arouse them to any degree of enthusiasm. I will admit they are somewhat judicial in demeanor while the play is in progress, but they are not sparing in warmth or generous applause when the scene is concluded. I like that too. It makes me certain that the points I may be striving for will be seen if I bring them out. It is one of the most encouraging features of an American theatre audience, and I noted it from the beginning."

"I like your theatres. They are sumptuously arranged. You pay more attention to decoration than we do in England. Of course nearly all the New York play-houses, at least those I have been in, are modern structures and have every architectural advantage. I am curious to see the interior of the Metropolitan Opera-House, and Herr Mr. Lamb favors a liberal policy by the city of New York in providing the proper approaches to the new structure and, in making his point, cited the manner in which London is now being beautified architecturally at no cost to the city whatever.

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last show he was playing in because of seeing them in the same places night after night. It happened that the old man had to take seats outside the room behind the "leads." Two shining stars had to make his entrance through the fireplace. In spite of his glasses and tried to make his entrances through the fireplace. His glasses never came off. This past summer he met an acquaintance who was wearing glasses for the first time and said, "Pardon me, but are you blind?"

In the last eight years Richard C. Carter, "The Singing Chicken," has not played a part without wearing glasses, nor has he changed his make-up materially. Both are masters of design. He clings to his odd personality as a kind of trademark, declining even to hide his bald head under a wig. The wearing of glasses is a violent and violent remedy. Carter has met one acquaintance who was wearing glasses for the first time and said, "Pardon me, but are you blind?"

ND still they come! Miss Little Akers is the latest to write a version of "The Kreutzer Sonata," and it is to be handled to Brooklyn this week by the Spooner stock company. We are assured that it is a good story, and that it will be six feet without them. It is the latter of the repulsive features of the story appear." Hands-across-the-hedge! CHARLES DARNTON.

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